FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Wind Symphony

MELVIN BERMAN

CONDUCTOR

MacMILLAN THEATRE

SUNDAY APRIL 6, 1986

3 PM

PROGRAMME

Good Friday Spell (from Parsifal) — **Richard Wagner** (1813-1883) (arr. by Earl Slocum)

Sinfonietta — **Ingolf Dahl** (1912-1970)

- Introduction and Rondo
- Pastoral Nocturne
- Dance Variations

Fantasies on a Theme by Haydn — **Norman Dello Joio** (b. 1913)

- Theme (Allegro scherzando)
- Fantasy I (Lo Stesso tempo)
- Fantasy II (Adagio)
- Fantasy III (Allegro, molto spiritoso)

INTERMISSION

On hearing the First Cuckoo in Spring — **Frederick Delius** (1862-1934) (arr. by Peter Warlock)

Symphony No. 9, Op. 70 — **Dmitri Shostakovich** (1906-1975) (arr. by William A. Schaefer)

- Allegro
- Largo
- Allegretto

Medley from Star Wars — **John Williams** (b. 1932) (arr. by James H. Burden)

-NOTES-

Good Friday Spell (from Parsifal) **Richard Wagner**

The opera "Parsifal" is the last of Richard Wagner's works. However, the opera, while not completed until 1882 (one year before Wagner's death) was actually begun in the 1840's, when he first became interested in the legend of the Holy Grail. The **Good Friday Spell** is in Act 3. The slow, rhapsodic music forms the background to Parsifal's discovery that the pastoral beauty of the enchanted lands of the Grail does not mourn Christ's death by crucifixion, but rather celebrates his rebirth through his sacrifice.

Sinfonietta **Ingolf Dahl**

Ingolf Dahl was born in 1912 in Hamburg of Swedish parents. After studies in Europe in composition, conducting and piano, and a period of conducting the Zürich Opera, he moved to California, where in 1949 he became a member of the faculty of the University of Southern California. Written in 1961, the **Sinfonietta for Concert Band** was commissioned by the National Association of College Band Directors. Of its three movements, Dahl has said that the music forms an arch or bridge, with the music in the first section roughly corresponding to the music in the last. The Gavotte in the middle of the second movement is the centerpiece around which the music is balanced.

Fantasies on a Theme by Haydn **Norman Dello Joio**

Norman Dello Joio's brief training with Paul Hindemith was influential in shaping his musical thinking. The American composer, born in New York in 1917, fused together his early musical influences - nineteenth century Italian opera, Catholic church music and popular jazz in New York of the 1920's and 30's - to form the vocabulary for his creative work. His compositions have since brought him many honours including two Guggenheim fellowships, a Pulitzer Prize, numerous critics' awards and five honourary degrees. **Fantasies on a Theme by Haydn** is a display of Dello Joio's vast compositional talents. The three movements are a varied examination of a Haydn theme. The sparkling humour of the first and third fantasies are connected by the typically intense lyrical statement of the second movement. "This is my homage to Haydn", claims Dello Joio, "who will always remain my contemporary".

On Hearing the First Cuckoo in Spring **Frederick Delius**

Frederick Delius composed **On Hearing the First Cuckoo in Spring** in 1912 in Leipzig, as one of two miniatures he wrote for chamber orchestra. This transcription for brass ensemble, by Peter Warlock, is interesting in that the original orchestration calls for most of the brass to be omitted for the sake of lightness. While much of the piece consists of bird-calls and other evocations of nature, the second part of the principal theme is derived from the old Norwegian folk-song "In Ola Valley".

Symphony No. 9, Op. 70 — Dmitri Shostakovich

Dmitri Shostakovich belonged to the first generation of Russian composers educated entirely in the Soviet system. The World War II years witnessed a symphonic outpouring by Shostakovich in his 7th and 8th symphonies. His 9th symphony followed in 1945. To those who expected a work of large proportions, perhaps a "victory" symphony to follow the stormy wartime 7th and 8th symphonies, the 9th must have come as a shock - albeit a pleasant one. Shostakovich's 9th Symphony is in a relaxed, jovial mood and is written almost in the classical vein. The original work is composed of five movements. Movements I, IV and V are heard in this arrangement for wind ensemble. The first movement sets the happy tone of the piece. The bassoon is heard in the Largo of movement IV in a quasi-improvisational solo punctuated by thrusts from the brasses. The final Allegro, while retaining its classical undertone, shows Shostakovich's love of buffoonery.

Medley from Star Wars — **John Williams**

John Williams is a widely recognized and highly acclaimed composer of modern film scores. Williams, born at Flushing, New York in 1932 studied piano at the Julliard School. He went on to become a pianist conductor and arranger for Hollywood and began composing for television in 1959 with the series, "Checkmate". Since then, his list of credits include "Fiddler on the Roof" (arrangement), "Jaws" (1975), "Midway" (1976), "Close Encounters of the Third Kind", "Starwars" (1977) and many others. He is also a first rate pianist, a conductor, and a composer of serious concert works; Andrē Previn and the London Symphony premiered his First Symphony. The London Symphony under Williams himself also made the

first recording of **Star Wars** for the motion picture. Williams later revised the score into an instrumental Suite of five movements for an RCA recording of the National Philharmonia under Charles Gerhardt. **Star Wars Medley** is an arrangement of the Star Wars Suite for Wind Ensemble arranged by James H. Burden. Like the original score, this medley is an excursion into almost all forms of tonality of the highest imagination.

*Notes by **Michael Shiner** and **Peter Stoll***

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Today's Conductor

*Oboist and teacher, **Melvin Berman** has performed under the baton of many of the world's most distinguished conductors. He held the post of Principal Oboist of the Montréal Symphony Orchestra for more than 15 years. He was founding member of the Baroque Trio of Montréal, the Pro Arte Woodwind Quintet, the Toronto Winds, the Baroque Trio of Toronto and co-founder of the Mainly Mozart Festival. As a recitalist, Mr. Berman has performed throughout France, Belgium, the USSR, Japan, the USA and Canada. He has recorded more than 15 albums, has made 2 award winning films and is a published author and composer for winds.*

Since joining the Faculty of Music, University of Toronto in 1971, Professor Berman's duties have included teaching oboe, conducting the Wind Symphony and Concert Band and coaching chamber music groups. His former students hold posts in most of the major music institutions in Canada.

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University of Toronto Wind Symphony

Flute

Alexander Brooks, Toronto
Jody Evans, Barrie
Leslie Newman, Lacombe, Alberta
Ui-Kyung Park, Soeul, Korea

Oboe

Piotr Twardowski, Toronto
Pippa Williams, Vancouver, B.C.

Clarinet

Lorie Adams, Agincourt
Michelle Anderson, Winnipeg, Manitoba
Martin Arnold (bass), Toronto
Britta Elmberg, Ottawa
Eric Evans, Unionville
Pauline Farrugia, Etobicoke
Natalie Gooderham, Agincourt
Mark Jealouse, Oshawa
Peter Stoll, Toronto
Ruth Weber, Toronto

Saxophone

Philip Cottrell, Guelph
Andrew Gough, Sarnia
Robert Heppelle, Kenora
Bernardo Padron, Caracas, Venezuela

Bassoon

Eric DeGray, Morrisburg
Sterling MacNay, Wiarton

Trumpet

Eric Adelman, Toronto
Pree Austin, Guelph
Stan Klebanoff, Toronto
Mike Marcuzzi, Windsor
Gord Shephard, Scarborough
Margaret Wolf, Toronto

Horn

Madeline Levinson, Toronto
Susan Mawdsley, Calgary, Alberta
Barbara McIntosh, Winnipeg, Manitoba
Janet Sargent, Hudson, Québec
Colleen Young, Trenton

Trombone

Eric Anderson (bass), Prince Albert, Saskatchewan
John Dugan, Thornhill
Greg Furlong, Toronto
Ross Harwell, Toronto
John Loretan, Aylmer, Québec
David Sisler, St. Catharines

Euphonium

Greg Furlong, Toronto
David Sisler, St. Catharines
Kevin Thompson, Kamloops, B.C.

Tuba

Annette Gruno, Toronto
Simon Morrison, Winnipeg, Manitoba

String Bass

Michael Nykilchuk, Sudbury
Ed Wingell, Toronto

Percussion

Kathleen Armstrong, Scarborough
Paul N. Brown, Downsview
Mark Mazur, Regina, Saskatchewan
Michael Shiner, Toronto

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27
MAY 2
3

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Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Ontario. M5S 1A1. Telephone 978-3761.